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No. 431.]

Telegrams—TREGASKIS LONDON.

[1899.

"MORRISON COLLECTION."

Caxton Head Art Catalogue.

WATER COLOUR AND CHALK DRAWINGS;

A Fine Series of AUTOTYPES by ADOLPHE BRAUN, after the Great Masters;

ENGRAVINGS BY AND AFTER

GOYA, BUNBURY, HOGARTH, CRUIKSHANK, & MEISSONIER;

ETCHINGS OF THIS CENTURY;

Photogravures after **REMBRANDT**, on Japanese Paper;

LITHOGRAPHS, PHOTOGRAPHS, & LINE ENGRAVINGS;

From Mrs. **ALFRED MORRISON'S COLLECTION;**

NOW OFFERED FOR SALE BY

J. & M. L. TREGASKIS,

at their House at the Sign of THE CAXTON HEAD,

232, HIGH HOLBORN, LONDON, W.C.

WATER COLOUR, PEN-AND-INK, & CHALK DRAWINGS.

1 **Cox** (DAVID, R.A.), EAST CLIFFS, HASTINGS, charming water colour, signed and dated 1821, 6½ in. by 10½ in., **10 guineas**

2 **Dusart** (CORN.), INTERIOR: Dutch kitchen, with man and woman, finished water colour drawing in grey, 9 in. by 7 in. sunk mount, line borders, **30/-** 1694

3 **Guillaume** (REGAMEZ), FRENCH SOLDIER, full length, study in black chalk, touched with white-grey ground, 17½ in. by 12 in., sunk mount with border lines, **25/-**

4 **Guillaume** (REGAMEZ), FRENCH SOLDIER, full length, study in black chalk, light brown ground, 16½ in. by 11¼ in., sunk mount with border lines, **25/-**

5 **Hart** (THOS., F.S.A.), THE LAND'S END, with Longships Lighthouse, a lovely finished water colour drawing, 8½ in. by 18½ in., sunk mount, **6 guineas**

6 **Mantegna**. THE DEAD CHRIST, a clever water colour drawing after Mantegna, 8½ in. by 10½ in., **21/-**

7 **Naftel** (PAUL). WELSH SCENE: Rocks and water, with castle in foreground, mountains in distance, water colour, 7½ in. by 14¾ in., sunk mount, **1 guinea**

8 **Polidoro**. Drawing, pen and sepia wash, of an Ewer, very fine, 6½ in. by 7½ in., sunk mount with border lines, formerly in the collection of Count Gelozzi, Turin, **1 guinea**

9 **Portrait of Lady Craven**, three-quarter length, in water colours and pencil, 7 in. by 5½ in., sunk mount, **1 guinea**

Lady Craven (daughter of Lord Berkeley), was born 1750, married 1767 Lord Craven; married second time, 1791, the Margrave of Anspach, nephew of Frederick the Great, and lived at Brandenbourg House, near Hammersmith.

10 **Roberts** (DAVID, R.A.), TEMPLE AT PAESTUM, fine sketch in pencil and tints, 9¾ in. by 13¾ in., on mount, **4 guineas** Dated, Feb. 22nd, 1854.

Sold at Christie's, May, 13th, 1865, at the sale of Drawings of David Roberts, R.A.

11 **Sampson** (L), LANDSCAPE: Pond and larches in foreground, cattle in distance, charming water colour drawing, 20½ in. by 14½ in., **1 guinea** 1895.

12 **Stanfield** (CLARKSON, R.A.), CASTLE OF ISCHIA, important drawing in pencil and tints, 13 in. by 19½ in., sunk mount, **8 guineas** Dated Dec. 20th, 1838.

From the Sale of Stanfield's Drawings at Christie and Manson's, May 11th, 1868.

13 **Streitt** (F.), LOVERS IN THE WOOD, finished pen and ink drawing, 8¾ in. by 7½ in., sunk mount, **15/-**

WATER COLOUR, PEN-AND-INK, & CHALK DRAWINGS—Contd.

14 **S. W. S. (R.A.)**, SPANISH DOGS, in pencil and water colours, 7½ in. by 12½ in., sunk mount, 1 guinea

15 **Taylor (ALFRED H.)**, PORTRAIT OF CHARLES DICKENS, half length, in black and coloured chalks, on tinted ground, 8 in. by 6½ in., mounted. 30/- C 240.

AUTOTYPES.—Reproductions of the Paintings of the Great Masters in the Chief Galleries of Europe, reproduced by ADOLPHE BRAUN. Each Autotype is mounted on grey boards, and surrounded by border lines. The mounts are 25 in. by 19 in., the Autotypes vary in size. All are marked extremely moderately, averaging about one quarter the published prices.

16 **Boissieu (J. J. de)**, Head of a Man, in red, 7¾ by 6½ in.

2/6 **Boucher (F.)**, Amorini, in red, 14½ in. 11¾ in. 3/6

18 **Bronzino**, A Woman's Head, 10½ in. by 8 in., 2/6

19 **Champaigne**, Portrait of Pascal, 10½ in. by 8 in., 2/6

20 **Clouet**, Portrait du Duc de Guise, 8 in. by 5½ in., 2/6

21 **Decamps**, Turkish Army Crossing a River, 12½ in. by 18 in., 2/6

22 **Del Sarto (Andrea)**, Man's Head, in red, very fine, 9¾ in. by 7¾ in., 4/-

23 **Dolci**, Study of a Woman's Head, in red, 10 in. by 7½ in., 3/6

24 **Dumoustier**, Portrait of Henri de Lorraine, 15½ in. by 12½ in., 4/-

25 **Dumoustier**, Portrait of a Lady, pearl necklace, 13 in. by 10½ in., 4/-

26 **Durer (A.)**, A Man's Head with Cap (1520), in brown, 14¾ in. by 11 in., 5/-

27 **Durer (A.)**, Dagger and Sheath, 15½ in. by 5½ in., 3/6

28 **Durer (A.)**, Study with Drapery (1508), 9¾ in. by 7¾ in., 3/6

29 **Durer (A.)**, Head of an Old Man (1508), 12¾ in. by 8¾ in., 4/-

30 **Durer (A.)**, Two Hands, 11¾ in. by 7½ in., 3/6

31 **Durer (A.)**, Madonna (Vienna Museum), 16 in. by 10½ in., 5/-

32 **Durer (A.)**, Study of a Woman's Head, 7½ in. by 5¾ in., 3/-

33 **Durer (A.)**, Silver Fountain, 18½ in. by 11 in., 4/-

34 **Gerard**, Portrait of a Lady, half length, 10 in. by 8½ in., 3/-

35 **Gerard**, Portrait of Mdle. Dechesnais, 9½ in. by 8 in., 3/-

36 **Gerard**, Portrait of a Lady, circular, 5¾ in., 3/-

37 **Hemling**, Head of a Saint, 8½ in. by 6½ in., 3/-

38 **Holbein (H.)**, Sir N. Carew, 16¾ in. by 11 in., 3/6

39 **Holbein (H.)**, Portrait of a Man in a Large Hat, in the Musée de Bale, 15½ in. by 13¾ in., 3/-

40 **Kranach (L.)**, Portrait of Veit, Reformer and friend of Luther, 9¾ in. by 7½ in., 3/6

41 **Kranach (L.)**, Head of a Boy, 12¾ in. by 9½ in., 3/6

42 **Kranach (L.)**, Satyrs and Women, 18 in. by 11½ in. 3/6

43 **Latour**, Portrait of Mdme. de Pompadour, from a pastel, 9¾ in. by 7¾ in., 4/6

44 **Lebrun**, Portrait of Pierre Corneille, 10 in. by 8½ in., 3/-

45 **Le Perugin**, The Dead Christ, fine, 14 in. by 9¾ in., 4/-

46 **Lioni**, Head of a Soldier, 7½ in. by 6 in., 2/6

47 **Lioni**, Head of a Man (1624), 8¾ in. by 6 in., 2/6

48 **Leonard de Vinci**, Study of a Woman's Head, on green ground, Louvre, 7 in. by 6½ in., 3/6

49 **Leonard de Vinci**, Woman's Head, printed in red, Venice Museum, 7 in. by 4¾ in., 3/-

50 **Leonard de Vinci**, Portrait of a Lady, headdress, Louvre, 14¾ in. by 10½ in., 3/6

51 **Leonard de Vinci**, Half length Portrait of a Lady, Louvre, 18½ in. by 13¾ in., 4/-

52 **Leonard de Vinci**, Pen drawing of Two Men's Heads, Louvre, 6¾ in. by 6 in., 3/6

53 **Leonard de Vinci**, Head of an Old Man, in ochre. Louvre, 6½ in. by 5½ in., 3/6

54 **Leonard de Vinci**, A Man's Head, in red, Louvre, 11 in. by 8 in., 3/6

55 **Leonard de Vinci**, Half length Portrait of a Woman, Louvre, 11 in. by 7¾ in., 3/6

56 **Leonard de Vinci**, Child's Head, Louvre, 7 in. by 5¾ in., 3/6

57 **Leonard de Vinci**, Study of an Old Man's Head, printed in green, Louvre, 9 in. by 6½ in., 3/6

58 **Leonard de Vinci**, Study of an Infant's Head, Louvre, 4 in. by 3½ in., 2/6

59 **Leonard de Vinci**, Old Man's Head, Florence Museum, 9 in. by 6½ in., 3/-

60 **Lorezo di Credi**, Portrait of a man, half length, 8½ in. by 6½ in., 3/-

61 **Raphael (Sanzio)**, Half-length portrait of a man, Weimar Museum, 17½ in. by 13 in., 5/-

62 **Raphael (S.)**, Male figures, full length, nude, 1515, Vienna Museum, 15½ in. by 11 in., 4/6

63 **Raphael (S.)**, Half length portrait of a woman, fine study of drapery, Vienna Museum, 18 in. by 13½ in., 5/-

64 **Raphael (S.)**, Study of young man's head, very fine, Weimar Museum, 17½ in. by 12¾ in., 5/-

65 **Raphael (S.)**, Prayer, group of three in red, Vienna museum, 15 in. by 9¾ in., 4/-

66 **Rubens**, Drawing of 2 girls' heads, 11½ in. by 8½ in., 4/-

67 **Rubens**, Battle piece, oblong, Louvre, 12 in. by 18 in., 5/-

68 **Rubens**, Study of heads, Louvre, 10¾ in. by 8¾ in., 4/-

69 **Tischbein**, Portrait of Paul I., full length, 10½ in. by 6¾ in., 3/-

70 **Brett (J.)** FISHING BOAT, oval woodcut, 4 ¼ in. by 3 ¼ in., engraver's proof on India paper, 10 in. by 8 ¼ in., 5/-
Signed in pencil, "J. Brett to Alfred Morrison."

BUNBURY. — Etchings and Stipple Engravings, all Brilliant Impressions.

71 **A Chop House**, Stipple in brown, engraved by W. Dickinson, 12¾ in. by 15½ in., 6/- 1781

72 **A College Gate**, Etching by Watson and Dickinson, COLOURED BY HAND, 11¾ in. by 15½ in., 12/6 1780

73 **A Family Piece**, Stipple by W. Dickinson, 12 in. by 15½ in., printed in brown, 6/- 1781

74 **A Game of Chess**, Outline Etching by J. BRETHERTON, early state, COLOURED BY HAND, 12½ in. by 14¾ in. Another, the finished plate, proof in brown, the 2 for 27/6 (178-)

Two extremely beautiful plates, in exceptionally fine condition.

75 **A Hail Storm**, Stipple, in brown, 12 in. by 14 in., 5/- 1782

76 **A Long Story**, fine stipple engraving 12½ in. by 17 in., 7/- (1782)

77 **All Fours**, Etching COLOURED BY HAND, FINE, 12½ in. by 15½ in., 7/6 1783

78 **A little collection of 9 Etchings, Portraits, CARICATURES, &c.**, by Bretherton, varied sizes, 4to, 8vo, &c., 10/6 Nearly all before letters 1772-4

Sleepy Macaroni stealing a nap—The Morning News—I will pay no more debts of her contracting, &c.

BUNBURY.—ETCHINGS AND STIPPLE ENGRAVINGS.—Contd.

79 Another similar lot, 10 of them 11/6

1774-82

Ex Muses Neapolitano—A modern spread eagle—Symptom of running away.

● Another, similar, 10 subjects, 11/6

1771-82

Hon. Chas. Jas Fox—Le Cabriolet, etc.

81 Billiards, Stipple, engraved by Watson and Dickinson, COLOURED BY HAND, 11 $\frac{3}{4}$ in. by 15 $\frac{1}{2}$ in., 12/6

1780

82 Billiards, fine etching by Bretherton, 11 $\frac{3}{4}$ in. by 16in., in BROWN, 5/-

1781

83 "Blouzelind" (girl at spinning wheel), Etched in outline and COLOURED by BUNBURY LIKE A DRAWING, circular, 12 $\frac{1}{2}$ in., 2 guineas

84 Cambridge. Cantab—Eques Cantab (2 different plates), three etchings by Bretherton for 3/-

1772

85 City Foulers, Stipple by J. Jones, 11 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in., 5/-

1785

86 Concerto Spirituale, etched by J. Bretherton, 9 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in., 2/6

1773

87 Corporal Fear, stipple engraving by J. Baldrey, BEFORE LETTERS, circular, 12in., 12/6

1781

88 Courier Anglois, fine etching by Bretherton, 12in. by 17in., 3/6

1774

89 Courier Francois, fine etching by J. Bretherton, 12 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in., 3/6

1773

90 Coxheath Ho! etching by BRETHERTON, coloured by hand, 9 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in. (tiny piece out of top corner), 7/6

1779

90A Another, uncoloured, 4/-

1779

91 Evening: or the Man of Feeling, circular, 11 $\frac{1}{2}$ in. diameter, *printed in brown*, 5/-

1781

92 Girl and Dog in Boat, etched in outline, and COLOURED BY BUNBURY LIKE A DRAWING, circular, 12 $\frac{1}{2}$ in., 2 guineas93 Girl and Soldier, etched in outline, and COLOURED BY BUNBURY LIKE A DRAWING, circular, 11 $\frac{1}{4}$ in. 2 guineas94 Henry Bunbury, Esq., half-length portrait in stipple by Ryder after Laurence, bright impression, oval, 12 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 7/6 (178-)95 High Life Below Stairs, etching by Bretherton, 10 $\frac{3}{8}$ in. by 11 $\frac{1}{4}$ in., 3/-

1774

96 Hints to Bad Horsemen, four etchings by Watson and Dickinson, each 7 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. (corners of two slightly defective), 4 for 7/6

1781

MILITARY.97 Recruits, stipple engraving by Watson and Dickinson, printed in brown, 14 $\frac{1}{2}$ in by 11 $\frac{3}{4}$ in., 5/-

1780

98 A Military Meeting, fine etching by Bretherton, 10 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., 4/-

1773

99 A Visit to the Camp; brown stipple by Watson and Dickinson, 12 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., 5/-

1779

100 Skirmishing to the Rear, stipple by R. Bran, *printed in red*, 10 $\frac{1}{2}$ in. by 11in., 4/-

1782

MILITARY—Contd.

101 A Recruiting Party, fine stipple, printed in brown, 10in. by 13in., 5/-

1790

102 Nancy, stipple, fine, by Watson and Dickinson, 10 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in., 4/6

1780

103 The Relief, fine stipple, by Dickinson, 11 $\frac{3}{4}$ in. by 14in., 5/6

(177-)

104 A Camp Scene, engraved in stipple by White, 12in. by 16in., 5/6

(17-)

105 Morning, or the Man of Taste, circular, 11 $\frac{1}{2}$ in. diameter, *printed in brown*, 5/-

1781

106 Mutual Accusation, etching by Bretherton, 9 $\frac{1}{2}$ in. by 12in., 3/6

1774

107 Newmarket: "A shot at a Pigeon," and "A shot at a Hawk," two etchings by Bretherton, each 10in. by 10 $\frac{3}{4}$ in., the pair 7/6

1777

108 Peasants of the Vale of Llangollen, a pair, circular, 9 $\frac{1}{2}$ in. dia., *stipples*, by Baldrey, *printed in brown*, the pair, 8/-

1781

109 Patience in a Punt, stipple printed in brown, 10 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., 6/-

(178-)

110 Patty, oval, 8 $\frac{1}{2}$ in. by 6in., *charming stipple* by Chas. White, 5/-

(178-)

111 Portrait of Dr. Goldsmith, etched by Bretherton, 7 $\frac{1}{4}$ in. by 5in., 5/-

(17-)

112 Portraits and Caricatures, of varied sizes, imperial 8vo., and smaller, *etched* by Bretherton, 1/6 each

1772-4

Damn Mambrino, Paysanne de la France, Fille D'Auberge, Snip Anglois, Snip Francois, Postiglione Germanico, The Fish-Street Macaroni, Full-blown Macaroni, Houndsditch Macaroni, St. James' Macaroni, Inimitable Mr. James Moss, Every sous begad!, The Dog Barber la Francia, Village Barber L'Inghilterra, Delights of Islington, Petite Fille de la France, Mons. le Fouet la Francia; Postiglione Inglese, John Jehu, Jollux, Bergere de la Bourgogne, Fille des Appenins, Contadina della Savoia, Paysanne de la Bourgogne, Contadin degli Stati di Parma e Modena.

113 Rat Catcher, oval, 12 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in., charming stipple, by BALDREY, *slight defect on surface*, 5/-

1789

114 Sir Gregory Grigg, aquatint, 12 $\frac{1}{2}$ in. by 11 in., printed in brown, 5/-

(178-)

115 Sterne's Tristram Shandy, THE SIEGE OF NAMUR, THE BATTLE OF THE CATAPLASM, 2 very fine etchings by J. Bretherton, 10 $\frac{1}{4}$ in. by 15 $\frac{3}{4}$ in., 5/- each

1773

116 St. Eustatia, stipple in brown, by W. Dickinson, 13in. by 15in., 5/

1781

117 Strephon and Chloe, etching by Bretherton, 9 $\frac{1}{2}$ in. by 12in., 3/-

1772

118 Sunday Evening, etching by Bretherton, 11in. by 11 $\frac{3}{4}$ in., 3/-

1772

119 Symptoms of Rearing, etched by Bretherton, 10 $\frac{1}{4}$ in. by 14 $\frac{3}{4}$ in., 3/6

1783

120 Three Girls at the Castle Gate, etching by Bretherton, printed in brown and COLOURED BY HAND LIKE A DRAWING, circular, 11 $\frac{1}{2}$ in., a gem, 2 guineas

1780

121 The Hopes of the Family; an Admission to the University, *etching* by Bretherton, 11 $\frac{1}{4}$ in. by 15 $\frac{1}{4}$ in., 3/6

1774

BUNBURY.—ETCHINGS AND STIPPLE ENGRAVINGS.—Contd.

- 122 **The Inflexible Porter**, a Tragedy, etching printed in brown, 9½in. by 10¾in., 3/- 1783
- 123 **The Judgment of Paris**, etching by Bunbury, 7in. by 8¾in., 2/6 1766
- 124 **The Overthrow of Dr. Slop**, etched by Bretherton, 10½in. by 15¾in., 3/6 1773
- 125 **The Sad Story**, beautiful stipple in brown, 11in. by 7½in., 5/- (178-) 1773
- 126 **The Salutation Tavern**, etched by Bretherton, 9in. by 12¾in., 2/6 1773
- 127 **The Slumbers of Ragotin Interrupted**, etched by Bretherton, 8¾in. by 13in., 3/- 1773
- 128 **The Shaver and the Shavee**, etching by Bretherton, 10in. by 9½in., 3/- 1772
- 129 **The Wood Gatherer**, charming stipple by J. Baldrey, oval, 12in. by 9½in., cut se, 7/6
- 130 **The Xmas Academics**, etching by Bretherton, 10¼in. by 15¾in., 3/6 1773
- 131 **Two Monks**, etched by Bretherton, very clever, 11½in. by 9¾in., 2/6 1774
- 132 **Warley Ho!** Etching by Bretherton in brown, 11in. by 16in., 5/- 1782
- 133 **Wynstay Theatre**, 2 plates, 1 etching, and 1 stipple, the latter by BARTOLOZZI, 8¼in. by 5¾in., both in brown, the 2 for 12/6 (178-) 1773

134 **Collins (W., R.A.)**, FEEDING THE ROBIN, steel engraving by Finden, open letter proof on India paper, plate mark 7in. by 9½in., on folio mount, 2/6

135 **CRUIKSHANK'S FAIRY LIBRARY**, COMPLETE SETS OF INDIA PROOF ILLUSTRATIONS TO HOP-O-MY-THUMB AND THE SEVEN LEAGUE BOOTS (9 etchings on 6 plates); JACK AND THE BEANSTALK (8 etchings on 6 plates); CINDERELLA AND THE GLASS SLIPPER (10 etchings on 6 plates); ALL DESIGNED BY GEORGE CRUIKSHANK, 18 plates on the original mounts, some slight pen touches BY THE ARTIST, RARE, £3 15s Bogue, 1854, etc.

It is very rarely these India proofs occur at auction; when they do the figure realised is considerably in excess of that named above.

136 **Architecture**, Plans and Elevations for Mr. Morrison's mansion, Fonthill House, also details of the oak and stone carvings in pen and ink and tinted water colour, also number of tracings coloured. The collection of 74 pieces for 1 guinea

A great bargain, most useful.

137 **Carpets and Ceilings**, 5 original water colour designs heightened with gold, 7/6

138 **Decoration**, original finished water colour drawings of room decorations including chimneys and fireplaces executed for the late Mr. Morrison, 18 drawings, sunk mounts, beautifully painted in gold and colours, 15s

139 **Furniture**.—Tables, Chairs, Couches, Pianos, etc., a series of 22 beautiful designs in water colours, mostly in sunk mounts, 25/-

All the drawings are of great beauty and most carefully finished.

140 **Degars**, Full-length Portrait of, in Autotype, 12in. by 7½in., on mount, 20in. by 14½in., 2/6

141 **Dickens (Chas.)**, A Monograph on the Autograph of Chas. Dickens, by Thos. J. Wise, a folio with 4 pages facsimile, only 100 copies printed, 7/6

142 **Durer (Albert)**, 6 reproductions printed on India paper and mounted on folio board, 19in. by 16¼in., the six for 15/- (1850)

The Holy Family with S. Anna and S. Joachim, Flight into Egypt, S. Stephen, S. Gregory, and S. Lorantz, The Adoration, The Angel appearing to S. Joachim, and the Crowning the Virgin.

ETCHINGS.—AN EXCELLENT SERIES OF ETCHINGS OF THIS CENTURY, all impressions from the Plates in EARLY STATE, MOSTLY BEFORE LETTERS, SOME IN 1ST STATE, and a FEW SIGNED BY THE ENGRAVERS.

143 **Block (Eugene de)**, "A Calvary in the Wood" and "The Suicide," 2 etchings after NOORDSTAR, on folio mount, very fine, 6/-

144 **Block (Eugene de)**, "The Shoemaker," India proof, "Jealousy," India proof, and "Grief," all after Noordstar, 7/6 1842

145 **Cattle and Sheep**, six etchings, India proofs by Robber, Verboeckhoeven, and others, on folio mounts, large margins, 7/-

146 **Dillens (Henri)**, "The Murder," etching, 4in. by 6¾in., hinged on folio, 2/6

147 **Durlet**, Choir Stalls, Antwerp Cathedral, 2 etchings on folio sheet, 4/-

148 **Faber (F. T.)**, Nineteen etchings on India after various masters: landscapes, cattle, etc., etc., proofs before letters on India paper, mounted on cartridge, 14½in by 11in, the 19 for 1 guinea 1807

149 **Faber (F. T.)**, Another collection of 19 etchings, nearly all different from above, 1 guinea 1807

150 **Faber (F. T.)**, Three fine etchings after J. B. De Roy and others, India proofs on folio mounts, the three 6/- 1807

151 **Flameng**, An interior, after a painting by J. B. Van Moer, proof before letters, 11in. by 8in., 2/6

152 **Gallait (Louis)**, "Mother and Child," "In the Cloister," "The Fiddler," proofs on India paper on three folio mounts, 5/6 circa 1850

153 **Gifford (R. Swain)**, Padanavan Salt Works, engraved surface, 6½in by 13½in., artist's signed proof before letters, 4/-

154 **Hove (H. Van)**, Group, costume piece, 4½in. by 3½in.; two cows' heads, 3½in. by 3½in.; both on folio mount hinged, 6/-

155 **Kuytenbrouwer (Mart.)**, Landscapes (4), 3 folio size and one 8vo, the four 5/- 1849/50

ETCHINGS—Continued)

- 156 Linnig (Egid), Ships and shipping, 23 proof etchings, various sizes, hinged on 12 folio card mounts, a beautiful and interesting collection, 1 guinea 1840, etc.
 157 Linnig (T.), Landscapes, etc., 23 proof etchings, some on India paper, various sizes on folio mounts, 18/- 1841, etc.
 Linnig (Willem), Soldiers playing cards, proof on India paper, brilliant, plate mark 13in. by 10½in., 4/6 1854
 159 Linnig (Willem), Pedlars, Domestic scenes, Interiors, Soldiers, etc., 29 etchings, all proofs, various sizes, hinged on folio boards, a splendid lot, 25/- 1850-60
 * * * Worth three times the price, in fact the remark applies to all these fine etchings.
 160 Marcette (Henri), Landscapes (2), proofs before letters, one 4½in. by 6½in., the other 9½in. by 6½in., on folio, 4/-
 161 Numans (A.), The Gypsy Tent, and four other proof etchings, after Portaels, etc., folio, 7/-
 162 Poorten (H. Van den), 12 etchings, varying in size (largest 3½in. by 6½in., smallest 1½in. by 2½in.), some hinged on mounts, 4 unmounted, "The Windmill" in 3 states, an interesting little lot, 15/- 1841, etc.
 163 Poorten (H. Van den), Three Rams' Heads, 6½in. by 4½in., on folio hinged, 2/6
 164 Rembrandt, Half-length portrait of a lady, etched by Flameng, proof before letters on India paper, plate mark 7½in. by 5½in. on folio board, hinged, 7/6
 165 Rops (Félicien), The Widow, Proof, 8½in. by 6½in., large margin, 2/6
 166 Rops (Félicien), De Lumey, fier seigneur vivant en opulence, proof on India paper, fine costume piece, 9½in. by 6½in., hinged on folio mount, 4/6
 167 R. S. C.—The Old Hall Moat, brilliant proof, 9½in. by 12½in., sunk mount, 4/-
 168 Schaefels (H. F.), Shipping, Country Life, Processions, etc., 22 proof etchings on 10 folio mounts, a splendid collection, 26/- 1863, etc.
 169 's Gravesande (N. Storn. van), Collection of 6 etchings of landscapes, India proofs, on folio sheets, 18½in. by 12½in., in original wrapper, presentation proofs, with etcher's autograph inscription, 10/6 1870
 170 's Gravesande (N. Storn. van), "The Millwheel," proof on India paper, plate mark 10½in. by 14in., 4/6 1873
 171 's Gravesande (N. Storn. van), Cottages, with figures, 6½in. by 10½in., on folio mount, 2/6 1871
 172 's Gravesande (N. Storn. van), Fishers at the coast of Normandy, a charming etching, plate mark 5in. by 14½in., large margins, 3/6 1850
 173 Stevens (J.), Faithful Hound at the Prison Window, proof on India paper, plate mark 10in. by 7½in., large margins, 3/6
 174 Stobbarts (Jan), Farm Yard scenes, Country Life, etc., 14 proof etchings on 6 folio mounts, a fine lot, 10/6 1861, etc.
 175 Unknown.—The First Child, Artist's remarque proof, brilliant impression, plate mark 10½in. by 11½in., sunk mount, 4/-
 176 Unknown.—The Sailor's Wife, cottage interior, brilliant proof on India paper, 13in. by 10in., 3/-
 177 Vandersypen (J.), Portrait of a lady, Proof on India paper, SIGNED, mounted on folio size, 4/-
 178 Watteau.—Lady Playing Guitar, etching by Rajon, brilliant proof on India paper before letters, plate mark 8in. by 5½in., 5s.
 179 Windmills, five etchings by de Noter, Numans, Reiding, and others, interesting, the five for 5/-

180 Furniture and Decoration.—A Fine Series of Etchings of furniture, candelabra, wall decoration, door handles, keys, escutcheons, clocks, etc., on 24 folio sheets, 17in. by 12½in., 15/-, CHEAP

GÉRÔME (Jean Leon).—Beautiful Photographs by Goupil & Co., of the works of J. L. GÉRÔME, the photographs varying in size, all mounted on cardboard of uniform size, 28½in. X 20½in.

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|---|---|--|
| 181 Alcibiade chez Aspasia, 4/- | 197 Hounds, 2/6 | 212 Napoleon III. recevant les Ambassadeurs Siamois, 4/- |
| 182 Anier du Caire, 2/6 | 198 Hounds and Arab, 2/6 | 213 Phryne devant le tribunal, 4/- |
| 183 Arab on Donkey, 2/6 | 199 Jean-Bart, 2/6 | 214 Pifferari, 2/6 |
| 184 Arnante Fumant, 2/6 | 200 Jeunes Grecs a la Mosquee, 2/6 | 215 Portrait of J. L. Gerome, 2/6 |
| 185 Arnantes en Priere, 3/- | 201 Joueurs D'Echecs, 2/6 | 216 Rachel (Portrait of), 4/6 |
| 186 Ave - Cesar - Imperator-Morituri-te-Salutant, 4/- | 202 La Mort de Cesar, 4/6 | 217 Relais de Cheins dans le Desert, 2/6 |
| 187 Bachi - Bouzouch Buvant, 2/- | 203 La Priere, 2/6 | 218 Rembrandt dans son Atelier, 3/- |
| 188 Berger Italien, 2/6 | 204 La Mosquee El-Assaneyn, au Caire, 3/- | 219 Street Scene, Cairo, 2/6 |
| 189 Boucher Egyptien, 2/6 | 205 La Priere dans le Desert, 3/6 | 220 The Duel, 3/- |
| 190 Cafe Egyptien, 2/6 | 206 L'Almee, 3/- | 221 The Prisoner, 3/- |
| 191 Cleopatra et Cesar, 3/6 | 207 L'Aveugle, 2/6 | 222 Un hache-paille Egyptien, 2/6 |
| 192 Combat de Coqs, 4/6 | 208 Le Berger Syrien, 3/6 | 223 Un March D'Esclaves, 3/- |
| 193 Deux Augures, 2/6 | 209 La Muezzin, 3/- | |
| 194 Depiquage du Blé en Egypte, 2/6 | 210 Le Roi Candaule, 3/6 | |
| 195 Entrance to Mosque, 2/6 | 211 Les Comediens, 2/6 | |
| 196 Frieze of Sevres Vase, 3/6 | | |

- 224 Goya, "A MARTYRDOM," Proof Etching before any letters, 13in. by 8½in., 1 guinea
 Drawn and etched by Goya; there is a sketch of this in Brit. Mus. in brown, yellow, and black.
 225 Goya, "MAN IN CHAINS," Proof Etching, 4½in. by 3½in., on folio mount, hinged, 10/6
 226 Goya, THE FOOL AT THE COURT OF PHILIP IV. OF SPAIN, PROOF OF ETCHING AFTER VELASQUEZ, BEFORE ANY LETTERS, 8½in. by 6½in., 32/6
 There is a print of this in Brit. Mus. after the lettering.

GOYA.—Reproductions in permanent photography, rich brown colour, on thick grey mounts 23-in. X 18-in., of full length Portraits by GOYA, in Prado Museum, Madrid.

- | | |
|--|--|
| 227 Portrait of Don F. Bayen, the painter's brother-in-law, 18in. by 13½in., 5/- | 230 The Family of Charles IV., 14½in. by 17½, 6/- |
| 228 Queen Marie Louisa, 10½in. by 6½in., 4/- | 231 Charles IV. (as a Colonel of the Body Guard), 10½in. by 6½in., 4/- |
| 229 "La Tirana," an actress, 18in. by 11½in., 5/- | |

GREAT MASTERS.—Photographs TAKEN DIRECT FROM THE ORIGINAL PAINTINGS by the GREAT MASTERS, in the various Continental Galleries, each mounted on cardboard 21-ins. x 17-in. Price 2/6 each.

- 232 Carreno (J.), Portrait du Roi Charles II. (full length)
 233 Carreno (J.), Portrait du Roi Charles II. (half length)
 234 Durer (A.), La Resurrection de Lazare
 235 Goya (F.), La transformation des Sorciers
 236 Memling, L'Adoration des Rois Mages
 237 Moro (A.), Portrait d'une des filles de Charles Quint
 238 Moro (A.), Portrait de l'imperatrice Marie, femme de Maximilien II.
 239 Moro (A.), Portrait de Jeanne d'Autriche
 240 Porbus (F.), Portrait de Ferdinand II, Empereur des Romains
 241 Portrait de Velazquez
 242 Rubens, Philippe II. à cheval
 243 Snijders, Combat du Sanglier et des chiens
 244 Titien, Portrait de Charles Quint

- 245 Titien, La Gloire
 246 Titien, Portrait du Titien peint lui même
 247 Van Dyck, Van Dyck et son protecteur le Comte de Bristol
 248 Velazquez, La reddition de la Villa de Bréda
 249 Velazquez, Nain de Philippe IV. appelé Sébastien de Morra
 250 Velazquez, Le Comte Duc d'Olivares à Cheval
 251 Velazquez, Portrait de Philippe IV.
 252 Velazquez, Portrait de l'idiot de Coria
 253 Velazquez, Portrait de Pernia, bouffon de Philippe IV.
 254 Velazquez, Portrait de Philippe III.
 255 Velasquez, Bouffon de Philippe IV. Appelé Pablillos de Valladolid
 256 Velazquez, Les Ménines
 257 Velazquez, Portrait d'un buffon de Philippe IV. Appelé D. Juan d'Autriche

258 Guido, LES CONSENSES, line engraving, brilliant artist's proof before letters, plate mark 17½ in. by 22 in. 10/6 *From the Archinto Collection.*

HOGARTH (Wm.)—ENGRAVINGS BY AND AFTER HIM; all are early state of the plates, as described, and therefore especially desirable. P.M. signifies Plate Mark.

260 A Midnight Modern Conversation, 2nd STATE, p.m. 13¾ in. by 18¾ in., good margins, 10/6

Wm. Hogarth Invt. Pinxt and Sculpt. [1733].

261 An Election Entertainment, the series of four plates, brilliant impressions, 2nd STATE, p.m. 17¼ in. by 22 in., the set of four, 52/6
 Painted and engraved by Wm. Hogarth, February 24, 1755.

262 Beer Street and Gin Lane, both 2nd STATE, p.m. 15¾ in. by 13 in., large margins, brilliant impressions, the pair, 1 guinea

Designed by W. Hogarth, February 1, 1754.

The marvellous sermons without words were extolled by Lamb and Dickens.

263 Before and After, 2nd STATE, brilliant impressions before any letters, p.m. 17 in. by 13 in., full margins, the pair 2 guineas

Invented, Engraved, and Published Decbr. ye 15th, 1736, by Wm. Hogarth.

264 Columbus and the Egg, 2nd STATE, p.m. 6½ in. by 7¾ in., 3/6

Designed and Etched by Wm. Hogarth, Decbr. 1, 1753.

266 Country Inn Yard, 3rd STATE, p.m. 8½ in. by 12¼ in., 5/-

Designed and Engr. by W. Hogarth, 1747.

267 Credulity, Superstition, and Fanaticism, a medley, p.m. 17¼ in. by 13 in., original impression, 12/-

Design'd and Engrav'd by Wm. Hogarth. Publish'd as the Act directs, March ye 15th, 1762.

The Title is on a separate Copper.

268 Four Stages of Cruelty, set of four brilliant impressions, 2nd STATE p.m. 15¼ in. by 12¾ in., large margin, 32/6 the four.

Designed by W. Hogarth, Feb. 1, 1751.

269 Four Times of the Day.—Morning, Noon, Evening, Night, 2nd STATE, p.m. 19½ in. by 15¾ in., good margins, the set of four, 2 guineas
 March 25, 1738

270 Frontispiece ("Design without a knowledge of Perspective"), 8¾ in. by 7 in., 3/6

W. Hogarth inv. et delin. L. Sullivan sculp.

271 Group of Heads: Characters and Caricatures, 2nd STATE, 9½ in. by 8 in., 4/-

W. Hogarth fecit. 1743.

272 Harlot's Progress, the set of 6, subject, plate mark 12½ in. by 15½ in., with margins, 17¾ in. by 22½ in., brilliant impressions from the Plates in 2nd STATE, fine condition, 4 guineas

Wm. Hogarth, invt. pinxt. et Sculpt.

273 Hudibras. THE 12 LARGE PRINTS, all brilliant impressions, 3rd STATE of the Plates, plate mark about 14 in. by 10½ in. and two 11 in. by 20 in. The rare series of 12 for 4 guineas

London: printed for Robert Sager at No. 53, Fleet Street.

*** A rare set in this state.

274 Industry and Idleness, series of 12 plates, brilliant impressions, ALL 2nd STATE, plate mark 10½ in. by 14 in., £2 15s

Design'd and Engrav'd by Wm. Hogarth, Published according to Act of Parliament, Sept. 30th, 1747.

275 John Wilkes, Esq., drawn from life and etched in aquafortis by William Hogarth, 1st STATE, 14 in. by 9½ in., 6/6 May ye 16th 1763

276 King Henry the Eighth [sic] and Anna Bullen, 4th STATE, plate mark 19¼ in. by 14¼ in., small margin, 8/-

Design'd and Engrav'd by Wm. Hogarth, London.

Printed for Robert Wilkinson, etc.

277 Laughing Audience, 3rd STATE, 7¼ in. by 6¾ in., 4/.

(1733)

278 March to Finchley (March of the Guards towards Scotland in the year 1745), plate mark 17¼ in. by 22 in., 3rd State and brilliant impression of this grand picture, 15/-

Painted by William Hogarth, and Published December 31st, 1750.

279 Marriage a-la-Mode. THE COMPLETE SET OF SIX PLATES, brilliant impressions, 2nd STATE. Plate mark, 15¼ in. by 18¾ in., with margins, 17¾ in. by 22¾ in., engraved by G. Scotin, B. Baron, and S. Ravenet, £4 10s

Invented, Printed, and Published by William Hogarth, 1745.

"There is no defect of invention, no superfluity of detail. no purposeless stroke in this, 'owre true tale.' From first to last it progresses steadily to its catastrophe by a forward march of skilfully linked and fully developed incidents. It is like a novel of Fielding on canvas."—AUSTIN DOBSON.

ENGRAVINGS BY AND AFTER HOGARTH—*Continued.*

280 **Mr. Garriek** in the Character of Richard the 3rd, brilliant impression of this grand picture, plate mark, 16 $\frac{3}{4}$ in. by 21in., 12/6

Painted by William Hogarth, Engraved by William Hogarth and C. Grignon, June 20th, 1746.

281 **Moses brought to Pharaoh's daughter**, 3rd STATE, brilliant impression, plate mark, 16 $\frac{3}{4}$ in. by 20 $\frac{3}{4}$ in., 10/6

From the Original Painting in the Foundling Hospital; Engraved by William Hogarth and Luke Sullivan, February 5th, 1752.

282 **O the Roast Beef of Old England!** 2nd STATE, plate mark, 15in. by 18 $\frac{1}{4}$ in., good margin, 8/6

Engraved by C. Mosley and W. Hogarth, March 6th, 1749.

283 **Paul before Felix**, 3rd STATE, plate mark, 17 $\frac{3}{4}$ in. by 20in., small margins, 10/6

Engraved by William Hogarth from his Original Painting in Lincoln's Inn Hall, February 5, 1752.

284 **Paul before Felix**, 3rd STATE, plate mark 17 $\frac{3}{4}$ in. by 20 $\frac{3}{4}$ in., good margins, 10/6

From the Original Painting in Lincoln's Inn Hall, Painted by William Hogarth, *** There is the same text in this as is in the preceding plate; but there are fewer figures.

285 **Paul before Felix** (Burlesque) 2nd STATE, 10 $\frac{3}{4}$ in. by 14in., 6/-

Designed and etched in the ridiculous manner of Rembrandt by William Hogarth, May 1st, 1751.

286 **Portrait of Dr. Benjamin Hoadly** (Bishop of Winchester), 1st STATE, plate mark 17in. by 11 $\frac{3}{4}$ in., good margins, 7/-

William Hogarth, Pinx., B. Baron, Sculp.

287 **Portrait of William Hogarth**, brilliant. plate mark 16in. by 14in., large margins, "Comedy, 1764" on column, 7/6

Published as the Act directs, March 29, 1758.

288 **Rake's Progress**, the set of eight plates, brilliant impressions, 2nd STATE, very fine set, plate mark 14in. by 16 $\frac{1}{8}$ in., with large margins, £4 10s

Painted, Patented, and Engraved by William Hogarth, June ye 25, 1735.

289 **Scholars at a Lecture**, 2nd STATE, 8 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in., 4/-

Published by William Hogarth, March 3rd, 1736.

290 **Simon, Lord Lovat**, drawn from the life, and etched in aquafortis by William Hogarth, 2nd STATE, 14 $\frac{3}{8}$ in. by 9 $\frac{3}{8}$ in., 5/- August 25, 1746

291 **Southwark Fair**, brilliant impression, 2nd STATE, plate mark, 14 $\frac{1}{4}$ in. by 18 $\frac{3}{4}$ in., good margins, 14/-

Invented, Painted, and Engraved by William Hogarth, 1733.

292 **Strolling Actresses Dressing in a Barn**, fine impression, 2nd STATE, plate mark 17 $\frac{3}{4}$ in. by 22 $\frac{1}{4}$ in., small margin, 15/-

Invented, Patented, and Engraved by William Hogarth, March 25, 1783.

293 **Taste in High Life**, 1st STATE, 8 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in., 5/-

Painted by Mr. Hogarth, published May 24th (1746)

294 **The Bathos, or the Manner of Sinking**, in sublime paintings, inscribed to the dealers in dark pictures, 1st STATE, very brilliant, plate mark 12 $\frac{1}{4}$ in. by 13 $\frac{3}{8}$ in., good margins, 7/-

Design'd and Engrav'd by Wm. Hogarth, March 3rd, 1764.

295 **The Battle of the Pictures**, 2nd STATE, 7 $\frac{1}{2}$ in. by 8in., cut close, 3/6

296 **The Bench**, 1st STATE, one line erased, on two coppers, total length 12in. by 8 $\frac{1}{4}$ in., 4/-

Designed and Eng. by W. Hogarth for S. E. P., 1758.

297 **The Bruiser**, C. Churchill (once the Revd.), 2nd STATE. plate mark 15in. by 11 $\frac{1}{4}$ in. 6/- Design'd and Engrav'd by Wm. Hogarth, August 1, 1763.

298 **The Cockpit**, 1st STATE, brilliant print, plate mark 12 $\frac{1}{2}$ in. by 15 $\frac{1}{4}$ in., with margin, 10/6

Design'd and Engrav'd by Willm. Hogarth, Nov. 5th, 1759.

299 **The Company of Undertakers**, 2nd STATE, 10 $\frac{1}{2}$ in. by 7 $\frac{3}{8}$ in., 5/-

Published by W. Hogarth, Mch. 3d, 1736.

300 **The Distrest Poet**, 2nd STATE, plate mark 14 $\frac{1}{4}$ in. by 16 $\frac{1}{4}$ in., good margins, 7/6

December the 15, 1740

301 **The Enraged Musician**, 2nd STATE, plate mark 14 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., good margins, 7/6

Novr. the 30th, 1741.

301A **The Five Orders of Perriwigs**, 2nd STATE, 12in. by 8 $\frac{3}{4}$ in., 5/-

Published as the Act directs Oct., 1761, by W. Hogarth.

302 **The Invasion**, France and England, brilliant pair, 2nd STATE, plate mark 12 $\frac{3}{4}$ in. by 15 $\frac{1}{2}$ in., large margins, the pair, 21/-

Design'd and Etch'd by Wm. Hogarth, March 8th, 1756.

303 **The Oratorio**, 3rd STATE, 7in. by 6 $\frac{1}{2}$ in., 4/-

304 **The Sleeping Congregation**, 2nd STATE, 10 $\frac{1}{2}$ in. by 8 $\frac{1}{8}$ in., BRILLIANT, 5/-

Retouched and improved Apl. 21, 1762, by the Author.

305 **The Times**, Plate I., 1st STATE, 9 $\frac{3}{4}$ in. by 12 $\frac{3}{8}$ in., 6/-

Designed and Engr. by W. Hogarth, Sepr. 7th, 1762.

306 **The Times**, Plate I., 3rd STATE, 9 $\frac{1}{2}$ in. by 12 $\frac{3}{8}$ in., 3/6

Designed and Engr. by W. Hogarth, Sep. 7th, 1762.

307 **Time Smoking a Picture**, 1st STATE, 9in. by 7 $\frac{1}{4}$ in., 5/6

HOLBEIN (Hans).—Lithographic Reproductions of Portraits, after Holbein, by BARGUE, mounted on folio boards.

308 **Sir Nicholas Carew**, 18 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., 3/-

309 **N. Paines**, Knight, 11in. by 7in., 3/

310 **Anna Bollein**, Queen, 11 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., 3/-

312 **Portrait of Man** (unknown), Windsor Collection, 10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in., 3/-

313 **Earl of Surrey**, 10in. by 8in., 3/.

314 **William Marquis of Northampton**, 11in. by 8in., 3/6

315 **Th. Elliott**, Knight, 11in. by 8in., 3/6

316 **Unknown**, Windsor Castle Collection, 10 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in., 3/6

317 **Tho. Earl of Surrey**, 11 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., 3/6

318 **John Paines**, 11 $\frac{1}{2}$ in. by 9 $\frac{1}{4}$ in., 3/6

319 **Lady Penelope Herbert**, daughter of Sir Robert Naunton, Secretary of State to James I., engraved by Gronevelt after Van Dyck, proof before letters, 9½in. by 7in., hinged on folio mount, 15/-

320 **Lepec** (Chas.) DESIGNS FOR ENAMELS, Females, Cupids, etc., more than 100 original sketches, pencils, water colours, and some heightened with gold, the collection for 3 guineas

A beautiful lot.

321 **Le Tireur d'Epine**, 3 heliogravures by Dujardin, 3 different positions of the Greek bronze, on thick Japanese vellum paper, plate mark, 13in. by 9½in., on folio mounts hinged, the three for 10 6

322 **Liebermann** (Max) RADIRUNGEN, mit text von R. GRAUL, 12 fine proof etchings, 12/- Berlin.

323 **McClise** (D.), THE WANDERING THOUGHT, steel engraving by C. Rolls, open letter proof on India paper, plate mark 7½in. by 5in., on folio mount, 2/6

324 **Marc Antoine Raimondi**, 12 reproductions on 11 sheets of cardboard, mounts measure 15in. by 11in., 10/6

Adam and Eve, Joseph and Potiphar's wife, Didon, The Vintage, Young woman watering a plant, The Annunciation [2] Bartch. Nos. 19 and 587, etc., etc.

325 **MEISSONIER**.—"LE GRAND FUMIER," BEAUTIFUL ETCHING by Meissonier, Proof on India Paper, before letters, 3½in. by 2½in., A GEM, 8 guineas

326 **Photographs** (Paris) ST. CLOUD AFTER THE WAR, series of 7, about 17½in. by 15½in., mounted on fine cardboard. Published by Numa Blanc and Cie, the 7 for 7/6 (cost 35/-)

327 **RAMBERT** (Ch.) LITHOGRAPHS of the wonderful drawings of RAMBERT, printed on India paper, and mounted on thick cartridge 22in. by 18in., the complete series of 14 Lithographs for 1 guinea RARE.

The series include: Le Mal, L'Usure, Débauche et Luxure, L'Argent, Le Duel, etc.

328 **Redon** (Odilon), a series of 14 of Redon's weird lithographs, some on India paper and some signed in initial and full. EXTREMELY RARE, 2 guineas

REMBRANDT.—PHOTOGRAVURES OF UNSURPASSED EXCELLENCE, AFTER Rembrandt's Original Paintings in the Gallery at Cassel, Proofs before Letters, printed on THICK JAPANESE PAPER, 26in. by 19in.

329 **Portrait** of Rembrandt by himself, when a youth, 7½in. by 6in., 1 guinea

330 **Portrait** of an Old Man, with gold chain, 21½in. by 17½in., 25/-

331 **Portrait** of the Writing-master Coppernol, 21in. by 16in., 25/-

332 **Portrait** of the poet, Jan Hermansz Krul, 22½in. by 17½in., 25/-

333 **Portrait** of Saskia van Ulenburgh, 22½in. by 17½in., 25/-

334 **Portrait** of Rembrandt in helmet, 22in. by 17½in., 27/6

335 **Portrait** of a Young Girl, 16½in. by 13½in., 24/-

336 **Unknown Portrait**, full length, fine, 23½in. by 14in., 27/6

337 **Holy Family** (known as "The Woodchopper"), oblong, 15½in. by 21½in., 28/-

338 **Winter Scene**, oblong, 8½in. by 10in., 18/-

339 **Landscape**, with bridge and ruin, oblong, 17in. by 21½in., 24/-

340 **Portrait** of Nicolaus Bruyningh, 22in. by 18in., 26/-

341 **A Man in Armour** (known as "The Watch") 22½in. by 18in., 26/-

342 **Portrait** of an Architect, 23½in. by 17½in., 27/-

343 **Study** of an Old Man, 8in. by 6in., 18/-

344 **Study** of a Man's Head, 7½in. by 6in., 18/-

345 **Jacob Blessing the Sons of Joseph**, oblong, fine, 18½in. by 22½in., 27/6

346 **Schiavoni** (N.) MAGDALEN, line engraving by Boscolo, brilliant impressions before any letters, plate mark 16in. by 11½in., full margins, 10/6

STEEL ENGRAVINGS.—Plate mark 13½in. by 18½in., all with large margins, PROOFS, BEFORE ANY LETTERS, ON India Paper, price 3/- each.

347 **Armitage** (E.), "The Battle of Meeance"

348 **Claude**, "Europa"

449 **Claude**, "The Beacon Tower"

350 **Cope** (C.W., R.A.) The "Death of Cardinal Wolsey"

351 **Drummond** (J., R.S.A.), "Peace"

352 **Eastlake** (Sir C. L., P.R.A.), "The Sisters"

353 **Foltz** (P.), "Prayer in the Tyrol"

354 **Frost** (W. E., A.R.A.), "Una"

355 **Le Jeune** (H.), "Liberation of the Slaves"

356 **Mulready** (W., R.A.), "The Home Expected"

357 **Phillip** (J., A.R.A.), "The Spanish Sisters"

358 **Stanfield** (C., R.A.), "The Opening of New London Bridge"

359 **Stanfield** (C., R.A.), "View of Vietri, Italy."

360 **Stephanoff** (J.), Interior of the House of Lords during the important investigations of 1820, fine stipple by Murray, brilliant, plate mark 15in. by 20½in., 7/6

361 **The Satin Gown**, Beautiful engraving after Terburg, finished proof before any letters, or the arms, 17½in. by 13½in., 10/6